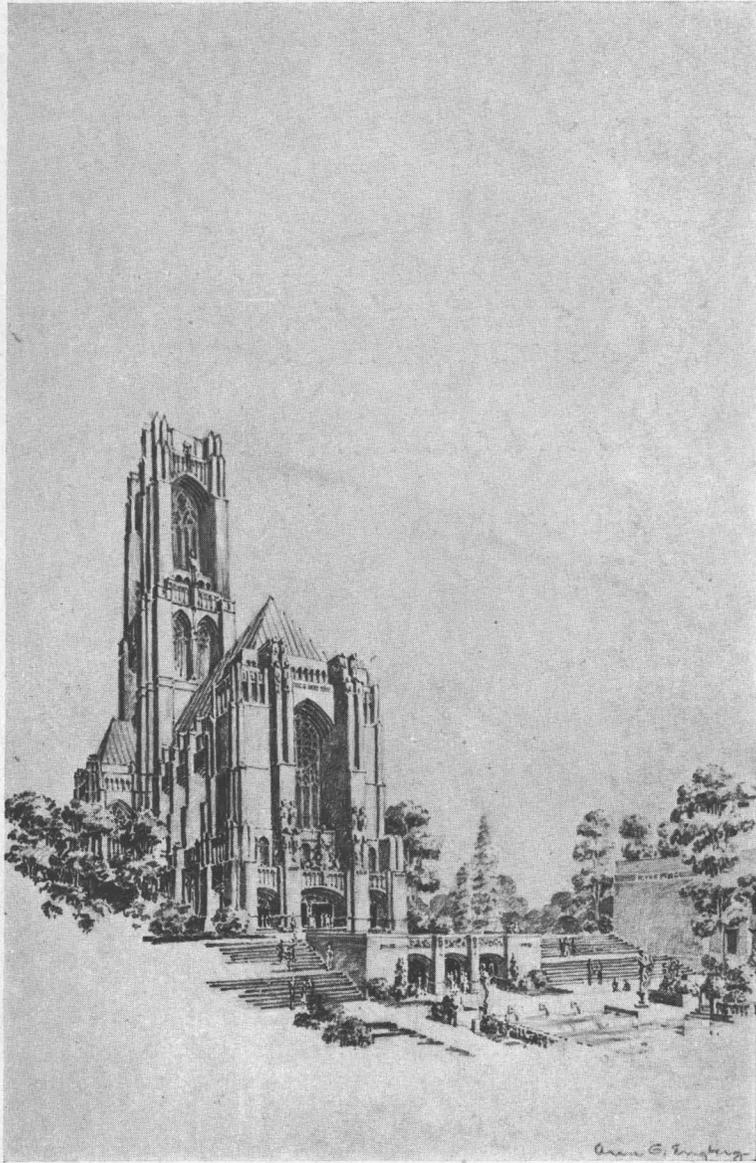


**LINCOLN CATHEDRAL**  
**AND THE LINCOLN CATHEDRAL CHOIR**  
**LINCOLN, NEBRASKA**



LINCOLN CATHEDRAL

Today a vision — tomorrow a shrine for the youth of America.

To the *Germans.*  
To wonderful friends  
of the  
Lincoln Cathedral  
John W. Rosebrough.

## THE DISCOVERY OF THE CATHEDRAL.

The Lincoln Cathedral was born of the music voiced by the Lincoln A Cappella Choir, and from the spiritual unity that was induced in the hearts of those who listened.

The Choir was organized to provide an ensemble class for students of voice at the University School of Music at Lincoln Nebraska in 1919 by John M. Rosborough, Dean of the school. The music studied was carefully selected for its significance and inspiration, and was for the most part sacred. The Choir rehearsed once a week. The singing was unaccompanied. Membership was voluntary and no credit was given.

The great musical literature of the world as interpreted by Mr. Rosborough was a great source of satisfaction to the singers, and in the succeeding years the Choir met more frequently. Others than voice students of the school sought admission and the membership was more carefully selected. The Choir gave recitals and sang as guests at various churches in Lincoln and nearby cities.

Close friends of Mr. Rosborough and admirers of the Choir were Professor Hartley Burr Alexander, formerly of the University of Nebraska and now of Scripps College, Claremont, California; Professor Orin Stepanek and Dr. Charles H. Patterson, both of the University of Nebraska. These men, among many who should be mentioned if space would permit, being of philosophical mind, sought to discover the essence of this Choir, whose music stirred them as no music had before. They recognized in it a message that became a vital force in the lives of all who heard it, and yet for long they could not describe it. With the years it became more and more distinct. Then, they saw the impersonal image of God, carried on the overtones of the great chords of the Choir. Beauty alone had revealed the Creator more clearly than the confused words of a thousand pulpits. And they dreamed a Great Cathedral, a Cathedral of many hosts and altars where earth's undying youth might take communion with all seekers of the good.



### THE YOUTH OF AMERICA

Our colleges are no longer merely institutions for the dissemination of factual knowledge. Educators have embraced a broader program designed to develop the student as a social being. But because of the conflict between the democratic precepts of our government and the dogmatic principles of our churches, they have been forced to neglect the spiritual side of the human personality. As a result, many students develop a callous indifference to things spiritual in the years they are away from home attending college.

It is estimated that only ten per cent of our college students have an adequate religious program. Various churches have fostered movements to correct this, but the vast majority are so preoccupied with social, physical and intellectual activities that the church does not attract them.

The discoverers of the Cathedral saw the solution to this complex problem. It is not a new sect, nor does it supplant the existing forms of worship. "If the Cathedral will only partially do for the youth of this campus what it is already doing for the members of the Lincoln Cathedral Choir", said a professor of the University in a public address, "then we will be entering the first gate of religious Utopia".

It has been found that members of the Choir have not been alienated from their religious faiths, but have gone out to take their places in community life stimulated by the clearer realization of the eternal values they have acquired, and have given new life to their respective churches.

## THE CATHEDRAL TODAY.

With the discovery of the Cathedral, the name of the Choir was changed to "The Great Cathedral Choir" in 1929. Mr. Rosborough severed his connection with the University and was able to devote all of his time and energy to the Choir. The Choir had been singing at Sunday morning services at Westminster Presbyterian Church since 1926. This gave the Choir a definite program on which to work and the experience proved very helpful in the design of worship services. This arrangement was made with no sectarian commitments whatever; the Choir contains Catholics, Protestants of all creeds, and Jews. Although the church was three miles from the campus, the Choir proved a strong attraction for University students, with four or five hundred students in the congregation each Sunday.

Although the Choir maintained its entity as "The Great Cathedral Choir" and sang at special services in many churches of the city, it became apparent that people were ever associating the Choir with the Presbyterian Church and were mystified by the term "The Great Cathedral". So in 1935 the Choir discontinued the Westminster services, and it then became known as "The Lincoln Cathedral Choir". Under the sponsorship of thirty women alumnae of the University, a series of Choral Vespers were held each Sunday afternoon in the convention room of the Hotel Cornhusker, a few blocks from the campus. These services have filled a real spiritual need in the lives of the student body and have been very popular.

It is typical of the Choir spirit that although it became known throughout the middle west and aroused considerable interest among musicians of note throughout the country, no extensive concert tours were made until 1935. The first tour included concerts at St. Lukes Cathedral, Evanston, Illinois; Trinity Cathedral in Cleveland, and the Carnegie Institute at Pittsburgh. On Christmas Eve the Choir sang at the President's Annual Christmas Tree Lighting in Washington, D. C. Several broadcasts were made over national networks. In the 1936 tour several appearances were made in New York City during the holiday season. In May, 1937 the Choir broadcast the opening program of National Music Week for the Columbia Broadcasting Company. And, with the ascending scale of the Choir's performance, the dim outlines of the Cathedral have become more clear.

## THE CHOIR.

Each January new members are selected to fill the places of those graduating in June and those who for other reasons will not be with the Choir the following season. The arduous task of memorizing the twenty or thirty numbers of the repertoire for the next year begin. Memorizing is done at the Choir studios under Choir accompanists. Each number is studied till the individual can sing it from memory to the satisfaction of the Director. The first rehearsal in September finds a full Choir of fifty to sixty voices eager for the new year. As all work is memorized, no scores are used in the rehearsals of the Choir. Rehearsals are held daily, and at the end of six weeks the Choir makes its first public appearance.

Though membership in the Choir is purely voluntary and the Choir is not a professional organization, no rules on attendance or conduct of the members are found necessary. The fact that membership in the Choir is coveted by so many who cannot be admitted serves as a constant reminder of the conduct demanded by the high ideals of the Choir. No roll-calls are taken, but rehearsals begin promptly on the hour, with rarely an absence that has not been excused by the director in advance. Guests are welcome at rehearsals and there are always several in attendance. It is not uncommon for entire choirs from nearby cities to visit rehearsals. Among noted musicians who have visited rehearsals are Dr. F. Melius Christiansen, director of the renowned St. Olaf Choir; Maurice Dumesniel, French pianist; Peter Christian Lutkin, late conductor of the Northwestern A Cappella Choir; Leonard Liebling editor New York Musical Courier; and Marshall Bidwell, organist of Carnegie Institute.

One need not have a trained voice to become a member of the Choir. All that is required is the ability to sing, a love of beauty, and the character to concentrate, cooperate, and work. Every effort is made to assist the choir member to realize his abilities to the fullest extent. Adjoining the beautiful studios of the Choir is the office of the director. Mr. Rosborough is constantly available to all members of the Choir, most of whom frequently consult with him not only upon their relation to the Choir, but their relationship to life itself.

## THE ORGANIZATION.

Five former members of the Choir were selected by Mr. Rosborough in the spring of 1936 to constitute the Senior Council, final authority of the entire organization. They have been appointed to serve for life. The permanency of the Choir and the guardianship of its ideals and standards is established forever through the devotion and spiritual understanding of each member of this Council.

The Lincoln Cathedral Foundation was founded in 1934 and is composed of twenty members. Five of these members form the Official Board. It is an incorporated body which assists in the management of tours, the care of legal papers, and receives gifts toward the maintenance of the Choir and the attainment of the Cathedral. The other members stand as close guardians of the Cathedral ideal and as advisors to the director. Among them are Dr. Hartley Burr Alexander, Dr. Charles H. Patterson and Professor Orin Stepanek, all mentioned in the discovery of the Cathedral; Dr. Edward A. Steiner, noted lecturer and writer of Grinnell College, Grinnell, Iowa; Dr. F. Melius Christiansen, director of the St. Olaf Choir of St. Olaf College at Northfield Minnesota; Dr. Birger Sandzen, well known artist of Lindsborg, Kansas; and William Younkin, Architect, associated in the design of the Nebraska State Capitol.

Thirty women alumnae of the University comprise a body known as the Sponsors. They assist in the weekly Choral Vespers, and work tirelessly in the interests of the Cathedral.

Officers of the Choir itself are chosen annually by the director.



John M. Rosborough

The director, John M. Rosborough, has a unique position in the organization. The vision of the Cathedral was revealed through the music drawn from the hearts of the Choir by his hands. A brilliant musician and a profound thinker, he has dedicated his life toward the realization of this ideal. Thousands are indebted to him for the concept of God and man's destiny that the Choir has awakened in them. It is hoped that the Choir may soon acquire the services of an assistant director. He will not only be of inestimable service to the Choir today, but would in time become fitted to take Mr. Rosborough's place.

## THE CATHEDRAL

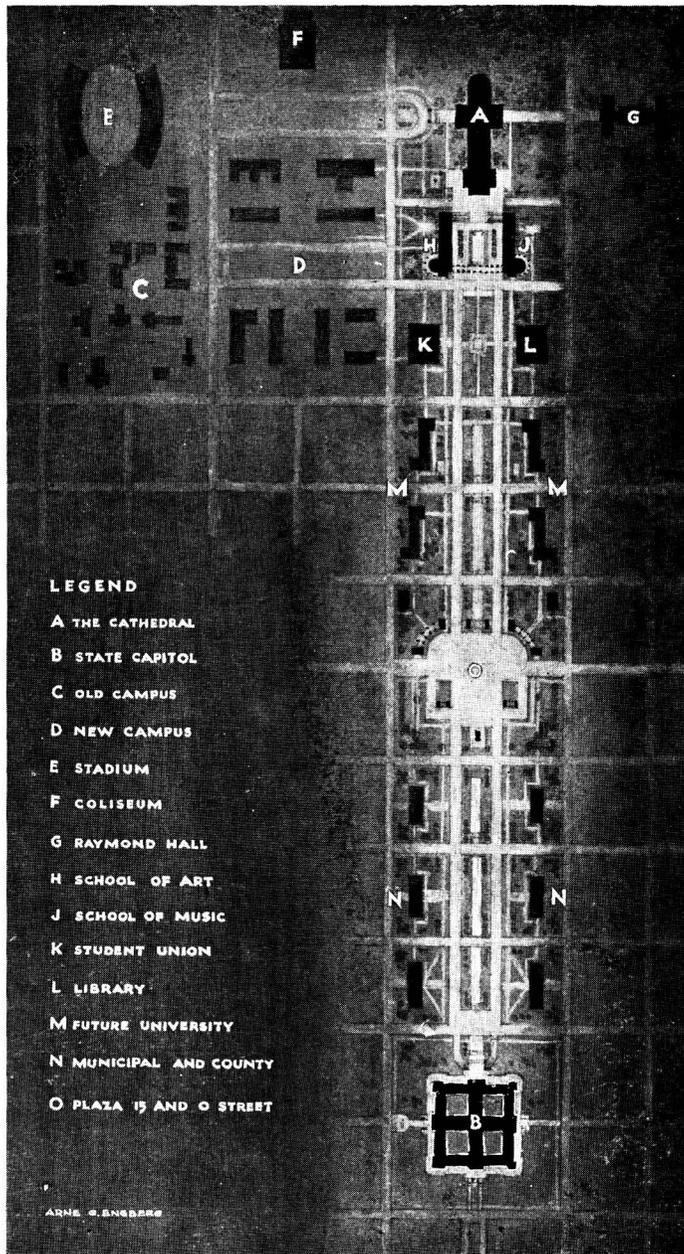
As the concept of the Cathedral is modern, so will its architecture be modern. It will represent, not a break with tradition, but a continuation of it in revitalized form to fill spiritual and physical needs of a twentieth century civilization.

The designer of the Cathedral will borrow from all styles of the past, inventing new forms where the past fails, in order to present in stone and steel the ideal that inspired its design. In it we will feel the spiritual aspiration of the Gothic Cathedrals of thirteenth century France, combined with the intellectual serenity of Pericles' Athens; the decorative quality of the Byzantine sublimated with the repose of the pyramids; all fused in one great crescendo of living architecture, a shrine to the one God of our fathers and of all generations to come.

A magnificent site is available for the Cathedral. The architect's drawing shows its relation to the University, the Capitol and the city of Lincoln. A great plaza is proposed at what is now Fifteenth and O Streets. From this focal point Fifteenth Street will be widened into a monumental approach to the State Capitol Building, flanked by buildings to house the activities of the city, county and state. The north side of the Plaza will form the entrance to the University of Nebraska, with a landscaped Parkway leading to the Cathedral in the heart of the campus. This entire development will comprise one of the finest civic centers of the world.

The Cathedral group itself will consist of three buildings, the Cathedral, the School of Music and the School of Art, the cultural and spiritual activities of the University grouped about a great Court in which outdoor gatherings, concerts and services may be held. A pool will reflect the great south front of the Cathedral, with its huge window and flanking buttresses carrying a procession of figures suggesting the Processional of the Choir. A Carillon of sixty bells will be heard through the pierced openings across the front of the Cathedral. Dominating the entire scene will be the four-hundred foot Tower at the crossing of the transept and nave.

This great vision is very real in the hearts of many, but it is hoped that through the generosity of a great philanthropist, it will some day become a real and vital force in the lives of millions.



THE CATHEDRAL, THE UNIVERSITY AND THE CITY